

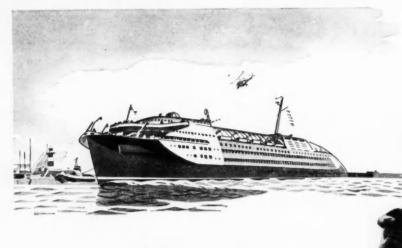








The Council of Industrial Design July 1953 No 55 Price 2s



Ships ahoy!

A gas-turbine vessel has crossed the Atlantic.

An atomic submarine can travel up to 2,400 miles without surfacing. We look back to the man in the crow's-nest and forward to . . . what? Ships without funnels, flat as the horizon? Ships without screws? Ships without crews?

Naval architects and marine engineers have interests nearer to hand which sound more prosaic — the future of aluminium construction, for example. So has TI. But as new principles of propulsion, new speeds and new capacities spring their demands upon engineering ability, TI will be ready, as now, with many of the new component parts.

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ULSTER FARM

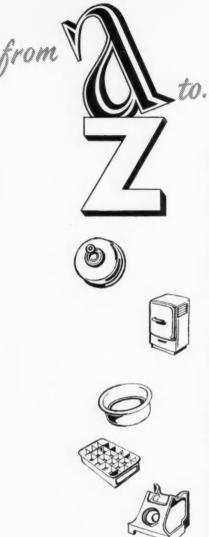
A progressive dairy farmer in Ulster who wanted to improve his grassland asked I.C.I. how modern methods of grassland management could best be applied to his farm. Accordingly the local representative of I.C.I.'s agricultural technical service visited the farm and a grassland development programme was planned and put into operation. Its object was to grow more grass—grass for grazing, and grass to make

hay and silage for winter feeding. Over a period of 4 years the use of fertilisers was stepped up progressively from 5 cwt. per acre to 9 cwt. per acre, and from April to October grazing was carefully rationed by means of electrically charged fences moved twice a day.

The effects of these methods were far reaching. The amount of silage made on the farm increased from 85 tons in 1947 to 450 tons in 1950; consumption of bought feeding stuffs was halved, and the farmer was able to add to the numbers of his dairy herd every year. As a result, milk production rose steadily

from 223 gallons per acre in 1946 to 344 gallons per acre in 1951. Dairy farms in many parts of the United Kingdom are now successfully applying similar methods.





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EDITOR: Michael Farr

EDITORIAL ADVISERS: Gordon Russell, Alister Maynard, Paul Reilly, Mark Hartland Thomas

ART EDITOR: Peter Hatch

ASSISTANT EDITOR: John E. Blake

EDITORIAL OFFICES: Tilbury House, Petty France, London swi.

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ADVERTISEMENT OFFICES: Newman Books Ltd, 68 Welbeck Street, London wi. welbeck 3335

DESIGN for August

Designs for Canada
Decorative tiles
New moulded plywood chair
Royal College of Art exhibition

Design

The seven day itch

"The work has obviously been chosen on a conservative basis. There is little that is controversial in the group, and equally little that is challenging. Most of the work is in the restrained good taste for which the British are famous more coventional in treatment and quiet in pattern than is usual with our modern designers."

THE WASHINGTON POST

THAT COMMENT REFERS to the small selection of British designs now touring the United States under the auspices of the Smithsonian Institution in Washington. At the request of the American organisers of the exhibition, the selection was confined to contemporary British work drawn from 'Design Review' and other sources.

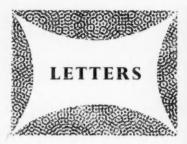
There is something for everyone in the comment. The impatient could say: "We told you so. We are years behind the Americans." The insular could say: "Let them have their seven day itch. We don't design for fashionable obsolescence." The angry could say: "Unfair to British industry! The selectors didn't know their job."

Impatience is understandable in anyone whose task it is to seek out contemporary work in certain of our industries. There are many trades where it is extremely hard to find designs that are both good and up-to-date. But we believe there is no cause for alarm in the thought that our best contemporary work in other industries should strike a conventional note when measured against American Modern. As the Washington SUNDAY STAR said: "these contemporary objects are well adapted to traditional as well as modern interiors."

Many of our industries have made steady progress since the wartextiles, wallpapers, light fittings, furniture, to name a few. The results may be less controversial and less challenging than the fruits of weekly revolutions, but they may be just as recognisable by posterity as typical of this period.

Were our designers to chase every Californian hare they would court the same trouble that Shakespeare recognised in his contemporaries when he wrote of "fashions in proud Italy, whose manners still our tardy apish nation limps after in base imitation". Better to follow the advice of Confucius who, when asked how he might recognise a good craftsman answered: "First by the reputation of his ancestors for honesty and sincerity; second by his ability to create something new with a tradition that is old."

Unhappily, many of the manufacturers in our ancient craft-based industries are so entranced by the reputation of their ancestors that they almost entirely ignore the second and more important clause of Confucius' definition.



Street furniture

Purpose design or free competition?

SIR: The review of the outdoor seats competition (DESIGN June pages 30-32) is of particular interest to those of us who work in new towns. The design of street furniture is one of the problems which immediately confronts us in creating the right environment

We have found that satisfactory solutions are best attained when the architect specifies in broad terms, and often in detail, what he has in mind. There follows then full co-operation between the architect and the specialist designer, of which examples may be seen at Harlow in such things as signs and street lighting.

> V. HAMNETT **Executive Architect** Harlow Development Corporation Fesey

SIR: There is obviously some analogy between street furniture and house furniture to account for the name of the former. In the case of buildings, these must usually be of some importance, or at least the sponsors must be willing to spend a bit more if the furniture and furnishings are to be specially designed to harmonise with their surroundings. In the vast majority of cases the additional cost of this method has to be avoided and it seems that the great need today is for a reasonable range of articles well designed without being beyond the reach of the average user. I think that the same argument applies in the case of street furniture; few municipal authorities can afford to have all their lamp-posts, litter baskets, seats, etc specially made to their individual requirements. In the case of such things as lighting standards, different authorities are often contiguous to each other and a series of sudden changes in the same road is undesirable.

In addition to this, competitions tend to stimulate interest in good design among the general public and lay committees of authorities. Manufacturers are encouraged to produce new uses for materials which the architect/designer might avoid, either through lack of intimate knowledge with the materials concerned, or because of the cost of using them in isolated cases without the benefits of mass-production.

H. S. HOWGRAVE-GRAHAM Chief Architect Crawley Development Corporation Sussex



SIR: There is little doubt that manufacturers' competitions have a beneficial effect on street furniture design.

Seats, however, are comparatively unobtrusive. What about lamp standards 25 feet high? The borough engineers and surveyors who have complete control of these extremely prominent things are guided entirely by catalogues and the mis-statement, written on some of the catalogues, that the Royal Fine Art Commission has passed these designs. Because of this, towns like Chippenham, Devizes, Wantage, Abingdon and Wokingham, and cities like Lincoln and Exeter have been ruined by tall poles with hideous bases with jazz modern decoration on the bottom and giants' match-strikes on the sides.

While I think it is admirable for manufacturers to produce a variety of designs, I do not think it is safe in a country like England, where scenery varies with the local building material and where every town is different from the next, that there should be any general approved design. It is not safe to say that what a committee has chosen as a decent design for one place will look well anywhere. Certainly nothing could look worse than the lamp-standards in Salisbury and those other towns I have mentioned, and I do not like the idea of standardised designs for the whole country where anything more obtrusive than public seats is concerned.

> JOHN BETJEMAN The Mead Wantage Berks.

Further letters on page 37.

POINTS and POINTERS

WHILE ADMIRING THE MIDDLE CLASS SPREAD of the Swedish modern movement some critics have detected what almost amounts to a middle aged spread, a slackening of tension following popular acceptance of ideas that were revolutionary twenty or thirty years ago. It is an easy judgment and one that befalls any successful revolution; it might even be applied to Swedish politics, for their socialists have been so long in office that the conservative thing to do is to re-elect them.

Against this background a recent exhibition staged in Paris by the great Stockholm store, Nordiska Kompaniet, was surprising in its novelty. It was an exhibition on a theme of international interest – new solutions for two common hotel problems, the bedsitting room and the communal foyer. The hall, shown opposite and below, was the more dramatic with its



log fire basket on a tripod with suspended hexagonal hood above, with its furniture kept low and squat to enhance the ceiling height and with its great cotton velour curtain handblocked with red, yellow and black rectangles on a white field. This bold pattern, given a currently fashionable architectural name 'Modulor', was designed by Astrid Sampe, an Hon RDI of our Royal Society of Arts. She was responsible for the textiles throughout the exhibition including the carpets. The architect of the settings was Elias Svedberg, the furniture designer Hans-Harald Molander. All three are on the NK staff. What English store employs such a team and goes abroad to foreign capitals to seek out new contract business?

A minor but commercially important feature of this show was the excellent method of presenting the colour

schemes to imaginary potential clients. Before the rooms were built the NK designers had prepared a neat folder containing not only the plans and drawings of the rooms, but samples of every textile to be used from hangings to carpets and upholstery and samples, too, of all the veneers and timbers in the furniture – a most effective visual aid for anyone trying to sell new ideas to a conservative hotelier. We suspect that the success of NK in getting contracts for ship interiors owes much to this professional technique.

Was some such method employed by Miss Eaton in persuading the Standard Motor Car Company to jump ahead into the new world in its Berkeley Square show-rooms (reviewed on pages 8-15)? Whatever her method, she seems to have won over the showrooms' staff. "It's a pleasure to work in a place like this", said a commissionaire, who seemed, too, to sense the logic of showing modern motor-cars in a modern setting.

A most enlightened small effort in this direction was the guidance offered by Shell Mex and BP Ltd to all its dealers and distributors on how to decorate local garages and petrol stations for the Coronation. The Company commissioned a handsome portfolio of sketch designs from Milner Gray and distributed it free to its many agents. The portfolio warned against "unpremeditated jumbles of flags and bunting" and offered suggestions "based on a detailed architectural survey of garages in town and country designed for infinite flexibility as a jumping off point for local initiative and yet to provide a family resemblance". Infinite flexibility coupled with family resemblance is a good rule of thumb for the design policy of a public service organisation with nation-wide ramifications.



zn.



Introduction by SIR JOHN BLACK, Deputy Chairman and Managing Director of The Standard Motor Company Ltd.



A motor-car is a contemporary product, yet changing constantly in style and technicalities to suit modern demands.

In asking for designs for the furnishings of our new showrooms in Berke-

ley Square, it was stipulated that a contemporary design was essential, but that style should not displace comfort and practicability.

Our aim was to dispense with the cold and frigid atmosphere so readily accepted in large town showrooms and obtain a warm, friendly, colourful effect, especially for those visitors from overseas who were to call on us.

We are well pleased with the results. Elizabeth Eaton has produced a sparkling and efficient effect. It combines all our practical requirements in an atmosphere of warmth and colour, and supplies also an effective outlet to display our products to the passer-by.

JOHN BLACK

DESIGN LEADERSHIP

THE STANDARD MOTOR CO LTD is not only concerned with perfecting its latest sports model, but also with the welcome of its visitors from foreign markets. The company's new export showrooms in Berkeley Square, London, are generous in size, and original in design and decoration. The interiors have been designed by a young team under the direction of Elizabeth Eaton Ltd. This choice was not unexpected, for Sir John Black, the firm's chairman, had already used their services for his private houses and for a group of offices at the Banner Lane factory at Coventry. Some of the offices were decorated in period style, others in a contemporary manner. But for his London headquarters, and to show off the company's latest motor-cars, Sir John chose a consistently modern scheme with exciting results.

After general approval the interior designers were given a free hand to choose their own designs and decorative details, with the exception of the staircase marble and the lighting of the basement and ground floor reception areas. The chief problem they faced was the complete absence of windows,



Showroom. Behind the new sports car is a VANGUARD model sprayed midnight blue and acid yellow, with matching blue upholstery. Coronation decorations are of black wire and painted hardboard. Walls are greyblue; the circular lights with opaque disc shades are set flush with the Siamese pink ceiling. Glass partitions divide the showroom from the general reception room and sales staff office.

DESIGNER OF ALL FURNITURE UNLESS OTHER-WISE CREDITED: Moira Paterson of Elizabeth Eaton Ltd.

GENERAL CONTRACTOR: Sir Robert McAlpine & Sons Ltd.

MAKER OF ALL SPECIAL FURNITURE: Nicholls & Jones Ltd.

CAR COLOUR SCHEME DESIGNER: Elizabeth Eaton Ltd.

LIGHTS: Troughton and Young Lighting Ltd CORONATION DECORATIONS: Alan Best.

Ground Floor Reception Room.

French grey walls reflect the brilliant Siamese pink of the showroom ceiling. EVERGLAZE chintz curtains are flamered, the patterned carpet light on a medium grey ground. Two settees are upholstered in grey-black Donegal tweed; metal-framed cane chairs bound in VAUMOL hide have loose cushions in emerald, purple, peacock blue, yellow, orange and black diagonal weave fabric. Glass top table has steel rod legs, plant trough is white perforated metal. The inverted mushroom type ceiling lights were not an integral part of the designers' scheme.

CARPET DESIGNER: Ronald Grierson. MAKER: John Crossley and Sons Ltd for Elizabeth Eaton Ltd.

LIGHTS: Troughton and Young Lighting Ltd.
SEAT CUSHION FABRIC: Old Bleach Linen Co
Ltd. DUNLOPILLO upholstery.

Showroom Sales Staff Office.

The photograph shows the view through the glass partition and door to the main showroom. Perforated metal plant troughs decorate the partition inside the showroom. Two-seater desk in teak has brass pull handles and raised plate-glass top. The other side of the desk is splayed out to a ledge at the base for pamphlet display. Highbacked swivel chairs have wooden frames, teak legs and spring upholstery covered in cherry repp. The guest chairs are wooden-framed with steel rod legs and spring upholstery covered in a purple textured fabric. Two walls are fitted with shaped display boards, teakframed, their sloped panels painted flame red.

DESK CHAIR FABRIC: Sanderson Fabrics.
ARMCHAIR FABRIC: Old Bleach Linen Co Ltd.

IN CAR SHOWROOMS

Marie-Jaqueline Lancaster

except for the plate-glass façade on Berkeley Square. The architect, Hector Hamilton, had introduced FIBREGLASS panes into the first floor office skylights and these have a pleasantly restful quality. Elsewhere curtains have been used to add richness to an office (and give the illusion of windows) and in awkwardly shaped rooms the lack of windows has allowed for greater scope in furniture arrangement.

Showroom and reception area

A brilliant Siamese pink sets the pace for colour. From the curving ceiling of the entrance showroom it reflects onto the latest export car models, **1**, onto the teak and pigskin reception counters, and through the glass partitions to the reception room, **2**, and sales staff office, **3**. Here the colours are subtle, surprising but unco-ordinated. A riot of colour in the office is a welcome change from the more usual porridge tones, but in being a riot, however well inspired, it lacks the discipline necessary for any interior. The earwig red mottled marble that



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surrounds the lower part of the reception room and climbs the staircase (part of the architect's scheme) is incompatible with the wicker and pinhead-leg chairs. It is unfortunate that the architect's and the designers' schemes were not co-ordinated at an early stage. To take another example, the inverted mushroom ceiling lights overshadow the light-hearted furniture in more senses than one.

The same shell-shaped metal-framed chair is to be found all over the building. In the reception room it is ingeniously caned so that the pattern splays out to fit the back shape. The metal frame is bound in leather—a cliché perhaps borrowed from the French, and not entirely satisfactory. It does not in fact bind well and, when related to the splayed legs in black steel rod, it tends to burlesque the characteristics of this essentially modern shape. Nevertheless, the foam rubber cushions in their startlingly bright covers are highly successful. Again the drawn out oval of the low tables seems exaggerated, and they compare unfavourably with the circular ones to be seen later (page 15).

The ground floor rooms and open staircase are integrated by the use of a patterned carpet, 4, an effective scroll design in light on medium grey, which is continued as a fitted carpet throughout the first floor offices. The staircase wallpaper, a white line pattern on lime green, appears again on the first floor corridor wall and in other rooms. The curly scroll pattern is suited to the pile of the carpet, the straight lines to the flat extension of walls, and being simple abstract motifs they combine well together. Both

designs are pleasant and suitable for office use where tastes vary and an aggressively realistic or abstract pattern would invite disagreement.

First floor offices

On the first floor many colours are introduced, to be divided by large expanses of white woodwork. The secretarial open office is thoughtfully planned. The necessary filing units are made to form useful partitions as well as provide counter surfaces, 5. They are brought into the colour scheme by being sprayed midnight blue to match one wall, while the cedar wood framing makes an attractive contrast. The typewriter desks, 9, arranged to include everything a secretary could ever need, are intelligently designed. There are lift-out trays for pins and clips, shallow and deep drawers, upright or sloping partitions and three pull-out tray flaps. The central area is easily revolved to raise or lower out of sight the typewriter, which remains stationary on a rimmed shelf. The chairs, both swivel and tip-back, were also specially designed. They have foam rubber upholstered backs as well as seats.

The predominant colour of the managing director's office, 6, is donkey brown. A black leather topped pearwood desk, many coloured chairs, and grey carpet make rather uneven contrasts, as do the essentially foreign standard lamp and familiar functional wall bracket, the stubby table and slender legged chairs, 7. Even the upholstery is visually uneasy: the character of cotton satin being at variance with the quilted and



Staircase. The same grey Wilton carpet is used on the staircase as in the general reception room. Both carpet and white line patterned wallpaper are repeated upstairs, giving continuity to the different offices. The mottled red Levanto marble stairs and false lighting panels are out of keeping with the rest of the interior design.

STAIRCASE DESIGNER: Hector Hamilton.
WALLPAPER: 'Crossways' designed by Sylvia
Chalmers. Maker: John Line and Sons
Ltd for Elizabeth Eaton Ltd.
CAMPET DESIGNER: Ronald Grierson. Maker:
John Crossley and Sons Ltd for Elizabeth

Eaton Ltd.





Managing Director's Office. The shell-shaped chair appears again, this time with crimson quilted fabric cover. The matching settee, in black textured fabric, is also metal-framed with black steel rod legs, and foam rubber upholstery. The low table is of pearwood. The Italian standard light has a brass tube stem and white shade.

CHAIR FABRIC: Marvic Textiles Ltd. SETTEE FABRIC: Designer: Tibor Reich. Maker: Tibor Ltd. STANDARD LIGHT: ARTELUCE, imported by Finmar Ltd.



Managing Director's Office.

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White trellis wallpaper has a donkey colour background; the carpet is the same two-toned grey as before. Desk, telephone table, combined plant trough and open bookshelf are all of pearwood. The shaped desk top has a black leather insert and facing panel, and sloping drawer fronts. Black upholstered desk chair is a high-backed version of the guest chair with yellow cotton satin covering. Both are woodenframed with spring upholstery. False curtains of stone velour, add richness to the room and give the illusion of a window where there is none.

DESK AND TABLE DESIGNER: Tom Lupton. WALLPAPER: Cole and Son (Wallpapers)Ltd. LIGHTS: Troughton & Young Lighting Ltd. FIBREGLASS skylight.

Secretarial Office, first floor.

Three large desks and chairs are used

here in open plan. Standard filing

units are sprayed midnight blue and

built into cedar wood frames which

provide large counter surfaces. The

short end wall is midnight blue, the

right wall French grey, the two outer ones continue with the staircase wall-

paper, a white on lime pattern.

Specially fitted acorn-shaped lights

serve the main filing units; angled

wall lights are adjustable over the

Visiting Directors' Office. The ceiling is wallpapered in the same white on lime pattern as before; three walls are French grey, the bay behind the desk white. All the furniture is in English cedar of Lebanon. The large desk has a facing panel in mid-blue leather, with blotter and wastepaper basket to match. The long wall unit contains a small radio with loudspeaker. Wooden-framed armless chairs are covered in grey-blue repp.

DESK AND TELEPHONE TABLE: Designer: Tom Lupton for Elizabeth Eaton Ltd. DESK CHAIR FABRIC: N. B. Smith and Co Ltd.

ARMLESS CHAIR FABRIC: British Replin Ltd. WALLPAPER: 'Crossways' designed by Sylvia Chalmers. Maker: John Line and Sons Ltd for Elizabeth Eaton Ltd.

LIGHTS: Troughton & Young Lighting Ltd.
RADIO: Armstrong Wireless and Television
Co Ltd.

flaps. The top surface projects well beyond the main body of the desk allowing for a large working area and

DESK AND CHAIR DESIGNER: Tom Lupton. CHAIR FABRIC: N. B. Smith and Co Ltd. DUNLOPILLO upholstery.

LIGHT: Troughton & Young Lighting Ltd.

Secretary's Desk. Cedar wood desk has a revolving central drawer containing a typewriter, extensively fitted drawers and three pull-out trav plenty of leg room. The swivel, tipback chair, also in cedar wood, is specially designed to accompany the desk. Both seat and back are upholstered in a lime yellow honeycomb weave.

FILING UNITS: Sankey Sheldon Ltd. LETTER TRAY DESIGNER: Moira Paterson of Elizabeth Eaton Ltd.

LIGHTS: Troughton & Young Lighting Ltd.

Design: Number 55

desk areas.

rough textured fabrics. It is a pity the ceiling has to be peppered with sprinklers (a requirement demanded by L C C regulations), for they add to the confusion of a skylight, ventilation grilles, dropped ceiling, flush louvred lights and down-projecting air conditioning apparatus.

The visiting directors' office, 8, states its case far better. Here the furniture shapes are suited to the length of the room. There is an elongated wall unit, a widely curved desk and an elegant settee. The highbacked armless chairs are comfortable but not too relaxing; an important requirement in any office. But the lighting is disappointing, with its pair of long-armed lights that are so obviously not ambidextrous, and the same snug wall brackets as seen before, which are too reminiscent of a ship's cabin. They are not well placed and give insufficient illumination when there is no help from daylight. Once again the need for more co-ordination is evident; this time between interior designers and lighting consultants. The same wallpaper appears here on the ceiling and combines even better with the carpet because it is on a parallel plane.

Both the home sales and export managers' offices, 10 and 14, have similar rather mannered desks with cane lattice facing panels and winged tops, 11. But in this case there is no extraneous decoration: the handles are well chosen and the result pleasing. Two wallmaps, hand drawn and painted, not only serve as guides to the home and foreign distributing centres for the company, but also take their place as mural decoration in these offices. They are indirectly lit by fluorescent tubes, and, combined with pot plants,

contrive to make up for the lack of windows.

All the small equipment has been well chosen. The desk blotters and wastepaper baskets are in matching, coloured leather, simply tooled. The heavy Swedish glass ashtrays provide a slight but sufficient foil to the light wood furniture, and the bright blue or yellow expanded metal letter trays fit onto separate stands. They were specially designed and are a welcome innovation. It is noticeable too that no telephones clutter up the desk surfaces: they are always to hand but practically out of sight on special low tables. Every office has the same type of clock, 13. either let in flush with the wall or simply rimmed. They have pleasantly shaped white hands and Arabic numerals, and the faces are either sprayed to match the wall colour, or picked out in a contrasting colour to be seen elsewhere in the room. They are an example of how important it is to have a unified design scheme throughout an office. These clocks are immediately recognisable and form a visual link between rooms.

Export reception room

Perhaps the most interesting part of all, from the interior design point of view, is the large basement area providing open bays for the reception of export visitors, 12. The floor is partially covered with hand-tufted rugs in unusual colour combinations which link up the equally unusual colour schemes of the different bays, 15. Partitions made from metal trellis screens and large plant troughs project from the structural columns of the building and contribute to the informal shaping of the room. The spherical

Home Sales Manager's Office.

The same grey carpet is seen again; walls are light grey, the woodwork is white and the ceiling a pale lime. The wall map, which shows distributing centres for the company, is painted in lime on mid-blue. Gedar wood desk has a shaped top and cane lattice facing panels. Desk chair and low-backed armchair on right are covered in Indian red repp and dark blue honeycomb weave respectively. The shell-shaped chair on left is in a dark blue fabric. Angled wall lights are sprayed Indian red.

DESK CHAIR FABRIC: Arthur Lee.
LOW-BACKED ARMCHAIR FABRIC: N. B. Smith & Co Ltd.

WALLMAP DESIGNER: Sylvia Chalmers of Elizabeth Eaton Ltd. LIGHTS: Troughton & Young Lighting Ltd.



export Reception Room. General liew of the large basement reception area (partly obstructed by the spherical light fittings) showing furnished bays, entrance to staff dining room in the farwall and visitors' writing desk at left. Reclining chair in the background is adjustable by an easily operated springloaded pin which engages in a selected slot (six positions). With its matching stool it forms a chaise-longue when fully extended; covering is lime crash.

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ADJUSTABLE CHAIR FABRIC: Donald Bros Ltd. RUG DESIGNER AND MAKER: Ronald Grierson. LIGHTS: Troughton & Young Lighting Ltd. TERRAZZO floor.

Home Sales Manager's Desk.

Cedar wood desk has shaped top projecting over the drawer pedestals. Oval brass handles are slightly concave; all drawers lock independently from the knee-hole side. Tooled leather blotter is mid-blue to match the wall map background colour, 10. Swivel desk chair has cedar wood legs.





Office Clock. This type of wall clock, used throughout the offices, is sprayed midnight blue and let in flush to the wall. Hands and numerals are white.

CLOCK FACE DESIGNER: Moira Paterson of Elizabeth Eaton Ltd. Installation: Telephone Rentals Ltd. Export Manager's Office. Walls and ceiling are light grey, the woodwork white. One entire wall is covered by a hand-painted map in lime on midnight blue, showing the shipping routes and distributing centres for the company. Cedar wood desk has cane lattice facing panels and curved top. Desk chair is upholstered in light red, shell-shaped chair in a lime textured fabric. Desk light is sprayed lemon yellow.

DESK CHAIR FABRIC: Marvic Textiles Ltd.
SHELL CHAIR FABRIC: Designer: Tibor Reich.
Maker: Tibor Ltd.

WALLMAP DESIGNER: Sylvia Chalmers of Elizabeth Eaton Ltd. DESK LIGHT: H. C. Hiscock Ltd.



Design: Number 55

opal ceiling lights, hung low at regular intervals, though good in themselves, are misplaced, for they provide an unpleasant concentration of light and in this case introduce an unwanted air of formality. They look much better in the general office leading out from this reception area. The pigskin covered standard light with the slightly religious effect of its candelabra is not altogether at home here either. The shell-shaped chair, 16, reappears with the outside of the black wire frame exposed, so as to provide extra pattern. But the finish of upholstery and frame is disappointing. These chairs, which play such an important part in the building, would have interesting possibilities if more care were taken with finish and detail. There are some deep, sprung heavy sofas and chairs with stubby wooden peg feet which look ungainly in comparison with the shallow wire trimmed ones on slender steel rod legs.

The kite-shaped writing table for visitors, 18, was designed to fit the room and allow for access to the corner telephone switchboard on one side, and the general office on the other. The boldly patterned curtains behind underline the simplicity of the sycamore table with its decoration confined to cherry red leather-lined stationery and paper troughs. The use of sycamore furniture such as this, in conjunction with a slatted magazine table, an open shelf pamphlet display stand, bamboo screens, wire trellisses, and large patterned false curtains, breaks up what would have been a rambling basement into interesting furnished bays. Projecting out from this area, rather as an architectural afterthought, is the staff dining room,

17. It has been courageously treated with midnight blue walls and a striking, false curtain with a brightly coloured bird pattern. There are laminated wood stacking chairs and plastic topped tables, both with black steel rod legs. But the recess remains impersonal and one misses that friendly atmosphere so much needed in cafeterias of this kind.

Designs in prospect

The work of the interior designers has not ended with the completion of these offices for it is hoped that they will suggest colour schemes for the Coventry factory. Already they are responsible for the colours of two VANGUARD models. One is sprayed midnight blue and acid yellow, the other Siamese pink and French grey, and the interiors are upholstered to match, with white leathercloth lined ceilings. If these are commercially successful the streets will indeed become colourful, however drab the surrounding street furniture.

Finally, to return to the clients, the Standard Motor Co Ltd. It is evident that both courage and initiative were required at a high level to produce a London showroom that asserts so boldly its advanced taste. Unquestionably, the motor-car is a true product of the twentieth century, but how often has one wished in vain to see this truism wholeheartedly backed by manufacturers and distributors? Sham glamour from another age surrounds the motor-car in many showrooms, but now that a lead has been given it would be uncharacteristic if this highly competitive industry did not bring forth some rivals before very long.

Export Reception Room. A bay with sludge green walls, hand-woven rug in dark green and white on lime, sycamore magazine table, wall shelf, and pamphlet display stand. The circular glass table top is set on three sycamore legs. Standard light is covered in pig-skin with brass tube candelabra and cherry card shades. The spring upholstered sofa is in bottle green, shell-shaped chairs in black whipcord and yellow fabric, the black steel wire frame of these chairs being left visible on the outside. In the foreground a white metal rod screen rises above a sycamore plant trough.

LIGHT DESIGNER: Moira Paterson of Elizabeth Eaton Ltd.

SOFA FABRIC: Donald Bros Ltd.

SHELL CHAIR FABRIC (right): David Whitehead Ltd.
PLANTS: Balcon.

RUG DESIGNER AND MAKER: Ronald Grierson.
WALLPAPER: Cole & Son (Wallpapers) Ltd.





Staff Dining Room. Midnight blue walls, white ceiling and woodwork. The long curtains hiding the electrical maintenance equipment are patterned in cherry, midnight blue, red and white on a grey background. Ceiling lights are sprayed red. Café tables have off-white FORMICA tops, chairs are bright red with black steel rod legs. Cork linoleum tiles are used on the floor.

TABLES AND CHAIRS: Ernest Race Ltd. CURTAINS: 'Feathered Friends' designed by Sylvia Chalmers. Maker: Elizabeth Eaton Wholesale Ltd.

LIGHTS: Troughton & Young Lighting Ltd. FLOORING: Corkoid Decorative Floors.



Export Reception Room.

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Another bay shows the wire-framed shell-shaped chairs and matching occasional table with suspended plate glass top. Upholstery is black, and lime, though alternative colours are illustrated on the cover. The steel wire frame of the chairs can be clearly seen.

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CHAIR FABRIC: Donald Bros Ltd. TERRAZO flooring.

Export Visitors' Writing Desk.

The kite-shaped, five-sided table is faced with sycamore veneers and has black steel rod legs. The raised platform contains red leather troughs for stationery and central recess for wastepaper. Splay-shaded light is of cherry coloured metal. The bold patterned curtains are in sludge green, lime and black, printed on white cotton satin, chairs are upholstered in cherry repp

DESK CHAIR FABRIC: Sanderson Fabrics. CURTAINS: 'Palamos' designed by Sylvia Chalmers. Maker: Elizabeth Eaton Whole-sale Ltd

LIGHT: Troughton & Young Lighting Ltd.
ASHTRAYS: Lucie Rie.

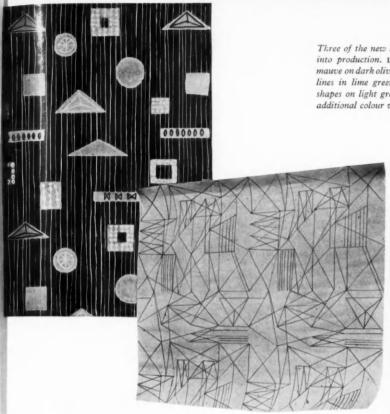


Design: Number 55



Inspired by the Bauhaus, the German wallpaper firm of Gebr. Rasch & Co has shown that a design policy can be both consistent over many years and related to recent trends.

ALTHOUGH THE FAMOUS SCHOOL has not been reopened and although few of the designers one meets were ever personally associated with it, no visitor in search of architecture and design in Western Germany can escape the Bauhaus. The name today epitomises the last free period of creative design before Hitler imposed his own naïve taste; it has become a symbol for all that is anti-totalitarian in design, as much in contrast with the new Socialist Realism of the East as with the *çi-devant* 'Blu-bo' of Nazi-ism. And consequently most designers are at great pains to claim some connection, however tenuous, with Weimar or Dessau or with the great Bauhaus personalities such as Gropius, van der Rohe, Breuer, and Moholy Nagy. The art schools, too, seem to be modelling themselves on Bauhaus lines; one meets in each the familiar pattern of the foundation course, the exercises in spatial relationships and opposing volumes, the inter-



Three of the new Lucienne Day patterns that are about to go into production. LEFT, geometrical shapes in white and pale mauve on dark olive ground; CENTRE, carefully calculated casual lines in lime green on white ground; RIGHT, elongated white shapes on light grey ground. Mrs Day will be responsible for additional colour ways.



LEFT: The pocket size sample book that Rasch sends to modern architects, and one of a series of trade Press advertisements to build up the personal reputations of the designers, in this case Shinkichi Tajiri, the Japanese-American.

BELOW RIGHT: The standard livery of Rasch transport, boldly announcing the Bauhaus range of wallpapers.

change of subjective and objective observation. And often one hears the wishful whisper that the great emigrés are restless to return to a homeland that would welcome them with open arms. The Bauhaus, in short, has taken on some appearance of a passport to respectability and of a clean bill of political health.

Against this somewhat opportunist picture it was refreshing to find, tucked away in the fields and woodlands north of Osnabrück, a factory that has proudly and consistently boasted its association with the Bauhaus, even in those years when to do so must have been to court displeasure, if not disaster.

The story goes back to 1928, to a visit to the school by the 23 year old heir to an old established wallpaper business. The firm was Gebr. Rasch & Co, of Bramsche; the visitor Emil Rasch, now its head. In those days the factory was making the usual heavily patterned, sombrely flowered papers typical of the average middle-class home. In the Bauhaus, other ideas were abroad, in particular the idea that a wall covering should be quiet and anonymous, a simple background for simple furniture. The school



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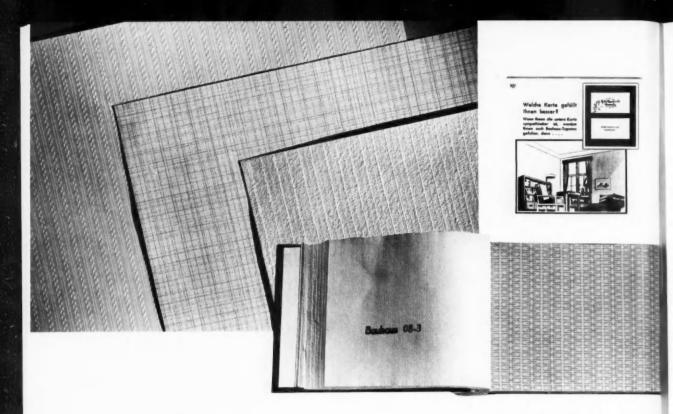
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and its staff had already achieved their international reputation and the young Emil Rasch was convinced by their example and arguments. He bought a range of Bauhaus patterns – faintly coloured textures would be a better description – and returned with them to the Bramsche factory.

Influence through architects

His fellow directors were sceptical. The factory management had no opinion of these pastel essays, nor it seemed had its customers. In the first year only four out of the 1,500 clients of the firm bought the new Bauhaus papers. The ordinary outlets were far too conservative to handle these new ideas. So Rasch decided to advertise the new papers direct to architects. It was a bold but logical departure; the papers stemmed from the centre of new architectural thought so through architects they should be promoted. The first advertisement (reproduced above) showed a sketch of an early modern room but also, to point the change, contrasted two of the Company's visiting cards, one decorated with roses and curly lettering, the other plain with a sans-serif type face. The copy opened with the question "Which card do you prefer? If the lower card appeals to you then you will like the Bauhaus wallpapers". To support this press advertising, special sample books were sent to every architect known to be interested in the modern movement and this policy still continues.

Enough business followed between 1930 and 1933 for Rasch to carry on with the Bauhaus range even after the school was closed. Mies van der Rohe, the last head of the school, gave Rasch the right to the name 'Bauhaus' and it

TOP LEFT: Three examples of the Rasch Bauhaus range of textured background papers. It was on these modest, self-effacing effects that the Rasch firm built its modern reputation.

TOP RIGHT: Part of the original advertisement (about 1930) that launched the new papers, showing a sketch of a then modern room and contrasting two styles of visiting cards.

ABOVE: A rather more definite pattern from the present-day collection of Bauhaus papers.

OPPOSITE PAGE: Three examples from the Rasch 'artists' collection' of patterned papers, including LEFT, 'Studie', a bold leaf pattern by Margret Hildebrand and, CENTRE, a delicate arrangement of stylised trees and buildings called 'Kleine Landschaft' by Shinkichi Tajiri. Other artists whose work is included in this collection are Tea Ernst, Ruth Geyer-Raack, Ilse Kleinschmidt, Maria May, W. Hobein, W. Mellmann and Professors Hoffmann-Wien and Nuss.

was used by the firm all through the Hitler period. Although the factory continued to print a number of conservative patterns, the Bauhaus papers still accounted for one third of the production.

Expanding design policy

After the war, and after a period of occupation by British troops, the works started up again. This time Dr Rasch was able to pursue his faith in modern design with little or no compromise. The only concessions he makes to old-fashioned taste are marketed through factors; the name Rasch is reserved for those lines in which the 'Boss' believes. And not unexpectedly Dr Rasch has himself moved with the times; he has added to his subdued Bauhaus range (which has now become the run-of-the-mill production) other more exciting and decorative patterns, more in line with contemporary ideas outside Germany. He has supplemented the work of his

own staff artists with selective buying of foreign patterns from artists like Shinkichi Tajiri, the Japanese-American, Letizia Cerio of Capri, and from our own Lucienne Day, some of whose work for Rasch is shown here.

Each year Rasch will bring out a collection of these 'Künstler Tapeten', carrying some forward from the year before and adding new ones. A chart on the studio wall gives a comparative commentary on the popularity of each pattern, and may itself be used in the firm's publicity since half the world buys to be in step with its neighbours and half to be out of step. The advertising policy of the company fully supports the design policy, even to building up the names, faces and personalities of the designers who work for Rasch. The livery of the company's transport, the posters and the press advertising are all planned to convince the trade and the public that Rasch stands for leadership in design, since that is the great selling point in a market like Germany, where everything must be up to date if it is not to be out of date.



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THIS FEATURE OFFERS a selection of goods up to the standard acceptable for 'Design Review', the photographic index of current British products that is open for inspection at the London headquarters of the CoID.

Manufacturers in a wide range of durable consumer-goods are invited to submit their new products for inclusion in 'Design Review'. Enquiries should be addressed to Mark Hartland Thomas, Chief Industrial Officer, The Council of Industrial Design.



ection of acceptable otographic acts that is

ee of dured to subclusion in should be Thomas, Council of 1: Unmistakably English and designed to meet a need much felt just now. The backrest of this bed settee can be removed for sleeping, or hung out of the way. Construction in walnut, beech and other woods. Designer: Christopher Heal. Maker: Heal and Son Ltd.

2: Procrustean but by no means violent in operation, this extending bed has plunger-type locating fittings for each of its two adjustments. The extension pieces are stored within the frame. Construction in hard woods to choice. Designers: Ward and Austin. Maker: H. & A. G. Alexander and Co Ltd.



11: An invitation to relax in comfort can best be extended when the 'supporting apparatus' has a good contemporary appearance. The settee here does that first, and conceals its tension springs and Latex Foam. Construction is of Nigerian cedar. Maker: E. Gomme Ltd.

REVIEW OF CURRENT DESIGN

3: The curves of the moulded, laminated legs answer those of the seat unit. Two bolts make each leg detachable for transport. The contemporary upholstery cloth encloses a Latex Foam support. Designer: W. E. Abraham. Maker: Stoolette Ltd.

4: Inexpensive and elegant in the Swedish manner, but the chairs have a grotesque, unrelated appearance. The knobs and the bevels on the bureau are attractive to the touch. Construction in oak and blockboard. Designer: Norman J. Bailey. Maker: E. Lock.

5: Construction on the Windsor chair principle allows the legs to poke through the table top to be fixed with a dark wedge. The design is both useful and decorative in the rural cradition. Designer: Maurice Wimble. Maker: Ian Audsley Workshops.

6: The hide leather covering on this 'wardrobe' case suggests strength and durability. A broad base gives stability to the tapered form when the case is carried or put down. Designer: J. A. Hanauer. Maker: W. Wood and Son Ltd.

7: A kitchen stool is not so humble when designed in this elegant way. Light steel rods, with a footrest all the way round, support a polished elm seat, removable for storage. Maker: C. E. Rose.

8: Two shopping bags. Left, of rayon canvas with light tan PVC trimings; right, of corduroy with similar trim. Dog-collar studs give a sturdy look to an unusual material. Designer: Paul Schenkel. Maker: Sewing Industries Ltd.





12: Clumsy-looking joints spoil many light fittings on the market, but in this case trouble has been taken to redesign for improved appearance. Mounted on the wall this fitting can turn its wide reflector to give the best light and shade for different purposes. Designer: Paul Boissevain. Maker: The Merchant Adventurers Ltd.

13: The form of this hanging 'mush-room' gives the light source, housed in the upper reflector, an even diffusion. Construction of spun steel finished with off-white stove enamel. Designer: J. M. Barnicot. Maker: Falk, Stadelmann and Co Ltd.

14: In this crystal glass goblet the twist in the stem executed by the glass maker and the cut decoration which comes later in the process have been sensitively co-ordinated. Designer: John Luxton. Maker: Stuart & Sons

15: The wear and tear of canteen life make special demands on the utensils. This mug in MELAMINE with thick section and hard surface should have a long life in constant use. Various colours available. Designer: W. Bruce Brown. Maker: Halex Ltd.

16: For general purposes in the kitchen this soap container with hooks for brushes, cloths, etc, can be attached to a hard surface with plastic suction cups. Construction of mild steel chromium-plated. Maker: Smith Bros (Wirewares) Ltd.

17: This new addition to the variety of all-night slow burning fires is unpretentious, with clean, decisive lines. Construction is of cast iron vitreous enamelled in alternative colours. Designer: I. Whiteman. Maker: Glow-Worm Boilers Ltd.

18: Doctors with germ-laden hands need washing equipment that can be cleaned easily to leave no doubts that it is spotless. The designers have produced this sturdy basin with no dirt traps. Construction of fireclay with white glaze. Designers: A. H. and B. Adams. Maker: Adamsez Ltd.



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19: Around the kitchen sink, where space is limited, this electric water heater would not add great bulk to the collection of necessary equipment. Its height is only 17½ inches. The heater, like the bath spray by the same firm, is of non-ferrous metal with chromiumhaber: Campbell Engineering Co

20: Readers will remember the introduction of the cantilevered hotplate as part of the NEW WORLD EIGHTY FOUR part of the New WORLD EIGHTY FOUR cooker (DESIGN November 1952 pages 23–28). This new model, SEVENTY FIVE, has similar features but is smaller in scale. The new taps are unobtrusive but their positioning is clear. Maker: Radiation Ltd.

21: The white thermosetting plastic tray, 16 inches by 11 inches is, like the PERSPEX cover, an inexpensive product of good quality. Maker: Thermo-Plastics Ltd.

22: This manually operated fluid food 22: This manually operated fluid food mixer has generous radii to allow for ease in cleaning. It is of moulded polystrene in various colours. The transparent plastic measure jug has English or metric markings. Maker: Stone and Simmons.

23: Jaunty and reasonably unbreakable this fitting on three light brass legs supports a shade of tightly stretched plastic ribbon. The lamp has a low price and a wide colour range. Designer: H. C. Hiscock. Maker: H. C. Hiscock Ltd.

24: In this paraffin vapour iron an unusual problem has resulted in a satisfying, compact design. The oil container has an offset outlet for taking the pump. Construction: cast iron sole plate with chromium-plate; steel cover with vitreous enamel; handle of plastic. Other parts are of brass. Maker: The Tilley Lamp Co Ltd.





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Carpet Trades Limited

J. M. Benoy



The return of the buyers' market, particularly in the carpet trade, creates problems for management and designers alike. It brings to an end a period in which it has been comparatively easy to sell British manufactured goods without great regard to their design. Increased competition at home and abroad, coupled with a more discriminating demand, is the main reason why more attention is now being paid to contemporary design.

THE MARKET has for some time been very conservative and carpets are still largely bought in traditional styles. At least, that is the manufacturers' view, for they say that the tastes and inclinations of customers hardly encourage enterprise and the introduction of adventurous new designs. The retail buyer, for his part, being more concerned with following rather than leading public taste, still prefers to play safe. Both factors have slowed down the progress of contemporary design in carpets, although in other industries there are welcome signs of change. But the impact on the public of new and reæshing ideas in pattern and colour is creating a more discriminating outlook, and stimulating a demand that will not be satisfied by the old commercial standards.

The carpet trade before the war was, and probably

still is, one of the largest users of designs. Excluding plain carpets, these designs fall roughly into three main groups. First are the traditional designs, based on Oriental, European or period styles. Technically of a high standard they meet a wide and continuing demand at home and overseas. In the second group, which is equally popular, designs are naturalistic in style and include floral and leaf motifs. They originated in a Victorian desire to emulate nature as closely as technical considerations would allow, but later became more conventional in form. Finally, there is the modernistic group which made its appearance soon after the first world war. Here designers broke away from traditional and naturalistic styles and relied largely on the use of geometric shapes. The early designs were created particularly for the Dutch



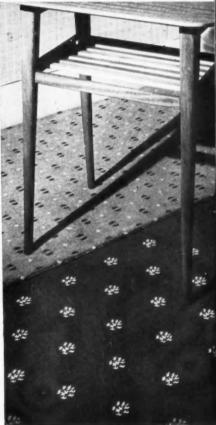
LEFT AND BELOW: The influence of the Swedish market is strong in the industry and many of its best selling patterns are now popular on the home market. Hence the tendency to rely on slight, almost self-effacing patterns rather than risk the use of bolder motifs which could be equally suited to modern domestic interiors.

market to meet German competition, but they later became popular at home. Aesthetically unpleasant though many of these designs are, the demand for them persists. Just before the second world war more restrained and attractive designs began to appear, mainly in the higher price range, and were very successful in the Swedish market. It is in this field particularly that designers today are finding the greatest scope for their imagination and skill.

Designing to suit 50 markets

The experience of a leading firm in Kidderminster, Carpet Trades Ltd, well repays study. This firm today exports to approximately 50 markets, each of which has special requirements. Climatic conditions have to be considered and it has been found that where there is prevailing bright sunshine bright colour effects are preferred, while in cooler climates the reverse applies. Even where subdued tones are indicated, there is usually a very definite preference for a particular colour or shade. Some markets stipulate metric sizes or specific weaves; some prefer the carpets to be fringed, while others want the ends whipped.

In addition to the export trade a great deal of experimental work is carried out in the contract field, for hotels, restaurants, cinemas and so on. Here it is usual for the designer to be called in at the beginning of each new scheme. In many cases contracts are accepted more for prestige purposes than for their commercial value, and consequently, colour and design can be more adventurous than in normal domestic carpeting. Finely woven worsted Wiltons are generally considered most



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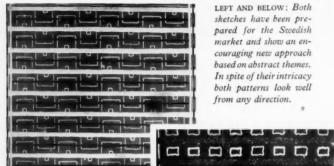
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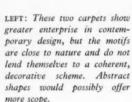
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LEFT AND BELOW: Both sketches have been prepared for the Swedish market and show an encouraging new approach based on abstract themes. In spite of their intricacy both patterns look well from any direction.



suitable for this purpose. Colour is always one of the first considerations, and where an atmosphere of comfort is desired, red is the normal choice. This applies particularly to hotels and restaurants where warmth of colour is supposed to create conditions in which customers will linger over their meals and consume more.

The control of the general manufacturing policy in Carpet Trades Ltd is vested in the managing director, with whom rests the decision to incorporate a new design in the firm's range of products. He is aided by a marketing and production advisory committee, representing all operative sections of the organisation. Every project is fully discussed by this committee and so all persons concerned are kept informed of current and future programmes. At regular intervals the company's range is reviewed by a subcommittee representing the sales and design sections with the works manager and others co-opted for special or technical advice.

Each design is studied individually, and many factors are considered including the current stock position, past sales record and price changes, since to translate a design from one price bracket to another may kill it. It is also necessary to take into account future trends for colour or pattern, productive capacity and the suitability of the pattern for the available machinery. Often the only reason for change is the necessity to have something new on the market. Few designs last for ever, and salesmen must have something new to talk about at least once every spring, if not twice a year. When the decision has been taken to discard certain numbers, and to bring in new ones, the chief designer, or stylist as he is called in this firm, is briefed by the sales manager, and given a broad indication of requirements.

Design research abroad

For the next step the design studio prepares ideas, sketches and designs on squared paper for actual production. It is the responsibility of the chief stylist to have ready, at the appropriate time, designs which are suitable for the various markets. He is the link between the sales and production sections, and in conjunction with sales representatives he visits overseas markets in search of fresh ideas. Later he is able to translate these ideas into workable designs and



RIGHT: Richly decorative carpets like these Axminsters are being sent to the Australian market. 'Jungle', left, has deep, dark tones in a pattern suggesting the third dimension on a flat surface. The right-hand design has been popular for four years. It is brightly coloured and tenuously related to the Persian tradition.

provide the production department with roughs. He is also responsible for letting the production department have the correct colourings in the woollen and worsted counts. Design trends in allied industries, such as wallpaper and furnishing fabrics, are closely studied and designers are sometimes exchanged for periods with certain firms in these industries. Important exhibitions at home and overseas are visited, and close liaison maintained with overseas buyers, whose ideas on patterns are carefully considered.

The problem of the designer, faced with the need to produce designs to suit differing market requirements, is considerable. But it is equally important to remember the responsibility of management. The financial risks are particularly great when experimental patterns are introduced that do not fit in with known demands. These risks can be mitigated, but not eliminated, by a careful study of trends in the different markets, and by close liaison with those on the spot. On the other hand, to play safe and to produce only last year's best-sellers, without venturing into something new, is not a policy that commends itself to a progressive firm.

The organisation of Carpet Trades Ltd is flexible and efficient and has proved itself capable of catering for widely diverging tastes. The illustrations show that efforts are being made in the right direction though more must be done if the general level of design is to be raised. Experimental designs and gradual changes introduced into existing styles over a period of time will go a long way in achieving this.

An indefinite texture effect is an important selling point in Denmark. These two Axminsters in tones of brown and beige provide a ready foil to the more pronounced forms of contemporary furniture.



FASHION IS HAVING AN INCREASING effect on the design of spectacles and frequent changes are taking place. It is thought in the optical industry that people will not wish to wear the same type of frame for many years as its design will quickly be out of date. Twenty-two million persons in Britain wear spectacles, and many of them, whether or not they use the more novel designs, feel themselves to be affected by these fashion changes.

The reaction from the uniform patterns of frames supplied in millions during the first few years of the National Health Service has led, naturally, to a demand for more modern styles. Spectacle design, however, is necessarily a compromise between functional and aesthetic requirements; unfortunately, many frames that are being made are not entirely

satisfactory from either of these viewpoints. The desire for novelty has led to some very exaggerated styles, although several new types are well designed for both appearance and function, and it is these less fanciful frames that will be discussed in this article.

Materials and methods

The British optical industry before the war consisted of many small units, mostly situated in the Clerkenwell district of London, but 'blitz' damage forced some of the factories to move to other parts. The rapid expansion necessary to meet the inflated demands of the Health Service led to the amalgamation of many of the smaller firms into larger units.

The most successful materials used for spectacles, which were first introduced in 1287, are gold, silver, steel and real tortoiseshell, but a variety of other materials has also been tried, including iron, wood, brass, leather, horn and whalebone. At the end of the nineteenth century, mass-production became necessary for economic reasons and was developed in the United States, France and Germany, though the British craftsman stuck to his old-fashioned methods. At that time, about 90 per cent of the spectacles used in this country were imported. Rolled gold spectacles with the rims often covered with celluloid became popular with the majority of people who disliked steel but could not afford solid gold.

Today, almost all spectacle frames are made of metal or cellulose acetate, or a combination of the two. Metal frames are machine-made, but plastic frames can be either produced by machine or made by hand to individual requirements. Plastic frames are stamped out of sheet material; injection moulding methods have also been tried but without much success.

It is often supposed that most of the new designs for spectacles came from the United States. In fact, many of the ideas originated in this country, but had to be taken to the United States for development. An early example was the 'padbridge' type of frame which is still used widely throughout the world, particularly for rimless spectacles.

New materials and shapes

The 'supra' frame, in which the bottom half of the frame is cut away, was designed in this country by Neville Chappell but first became popular in the United States. There are two main types of 'supra' frames; those with a lower, thin metal rim and those with a thin thread of nylon recessed into the lens. The idea of 'high joints' first occurred to a layman in this country in 1928 and the practical application was afterwards developed by J. & R. Fleming Ltd.

High joints have many advantages and their use has become universal throughout the world, although Britain is one of the few countries where low joints are still used. The relative height of a person's eyes and ears is a factor in determining the position of the joint; but if the frame is of thick material and the spectacles are to be used for driving, or for engineering or similar occupations,



Men's 'library' spectacles. As the name suggests these frames were originally intended for reading though the tendency has been to wear them for everyday use. The 'blinker' effect of the thick rims and sides, 2, has often caused accidents. The danger has been overcome by the 'supra' type of library frame, 1. This is a good example of a manufacturer's ability to give a functional shape aesthetic distinction while at the same time making explicit a characteristic quality of plastic. Makers: 1, J. & R. Fleming Ltd; 2, Merx Optical Co Ltd.



Two examples showing the basic change in the shape of frames over the last few years. A standard Health Service frame for men or women, 3, of transparent plastic with padbridge and high joints, is simple in shape and is comfortable to wear but lacks character. In the other example for women, 4, an attempt has been made to give the frame more elegance by swinging up the lenses. The applied metallic ornament follows the general lines of the frames, but does not add to the aesthetic effect. Maker: 4, The Hadley Optical Co Ltd.



high joints are desirable for safety. Thick sides with low joints interfere with clear side vision and act as blinkers; they have been known to be the cause of many road accidents.

Stainless steel has many possibilities for spectacle frames. Being very durable, with great resilient strength, it has enabled rimless mountings to be made of lighter weight than hitherto. G. D. Rosser, of the Hadley Optical Company Ltd, designed the 'Sherelyn' rimless mounting which is of very simple construction. There are only four welding points and five components in place of the usual ten. It follows the typical appearance of a rimless mounting, but its method of manufacture is quite new.

Designing frames

When designing frames the following points have to be considered and should preclude startling innovations of shape or style. The main requirements of a frame are to fit on the face firmly in order to hold the lenses in the correct position before the eyes. The frame should be as comfortable as possible; resist the acid secretions of the skin; stand up to constant taking on and off the face; be acceptable to current public taste and be equally suitable for export markets.

The shape and size of lenses have played a dominant part in frame design. Modern manufacturing methods have made large lenses possible and the present tendency is to specify very large lenses in order to give the wide field of view which is desirable for comfortable vision and for safety. Shaped lenses were first used in order to prevent the lenses rotating in the frame, but from this developed the idea of making the shape of the lens conform to the contours of the face. The round lens first developed into the pantoscopic round oval, or PRO shape, which was oval at the top and round at the bottom. Next the nasal side of the lens was flattened and the outside squared off to give wider vision. This was followed by many irregular shapes, but the regular contour became generally accepted. A few years ago the upswept shape came into popularity and this is still commonly used.

In this industry there is scope for free-lance designers because, at the present time, few frames are 'designed' in the true sense of the word. Some are copied from abroad, while others are developed



Rimless spectacles are still popular for men and women and these examples show recent trends. The French design, 5, is of gold-filled metal. Note the very wide, uninterrupted field of vision and the graceful shapes which are unadorned apart from modest decora-



'Supra' spectacles in which the lower half of the frame is cut away giving a wide vision. The lens is supported by a thin metal rim or with nylon thread. The mottled plastic frame has gold-filled bridge and sides. Though restrained the angularity of the decoration

The use of Nottingham lace embedded in the plastic frames of these women's spectacles shows one way of introducing decoration without interrupting the flow of shapes or running counter to the quality of the material. When carried out imaginatively this





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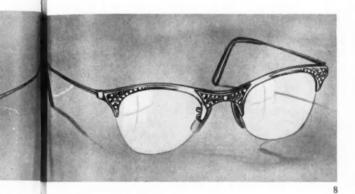
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tion of the side pieces. In another style, **6**, the four-screw mounting minimises the danger of breaking. The decorated bridge detracts from the otherwise elegant flow of the supporting rim. Maker: **5** and **6**, British American Optical Co Ltd.



is out of character with the smooth curves of the plastic. The luxury adaptation, 8, has marcasite decoration and is intended to give distinction, but it is doubtful if this addition is really necessary. Maker: 7 and 8, Wheway Optical Co Ltd.

technique should allow the incorporation of lace patterns designed specially for this purpose. The 'supra' example, 9, is a modern development from the other type of lace frame, 10, which has been available for several years. Makers: 9, Raphaels Ltd, 10, M. Wiseman & Co Ltd.



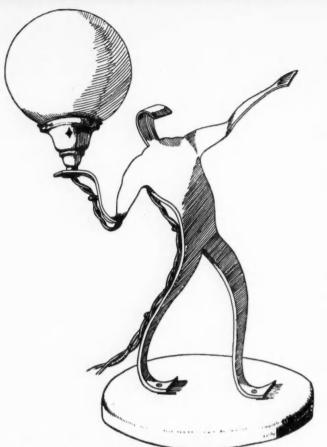
from existing patterns. A designer would have to make himself familiar, however, with the detailed requirements and manufacturing methods. Few, if any, firms employ outside designers but the design panel method is commonly used. For instance, J. & R. Fleming Ltd have a design panel which meets weekly under the firm's chairman, Mr Robert Fleming, an expert in frame design and manufacture. Other members of the panel are the production manager, the prescription manager, the sales manager and the warehouse manager. The last two are qualified opticians and are thus able to advise on practical application and commercial possibilities.

This panel welcomes ideas from members of the firm or from outside, and also studies samples of frames in use abroad. The original conception of a new frame is often that of an individual, but the finished design results from the combined experience of many people and usually follows the production of a number of prototypes. A new metal frame will only be a commercial success if the design lends itself to mass-production and has suitable wearing properties. Similar considerations apply in the case of plastic frames.

Jewellery round the eyes

The most noticeable innovation of the last few years has been the use of semi-precious stones and metal ornamentation on frames. Though this should enable frames to be more individual in design and related to matching earrings and other jewellery, it has so far not been treated with sufficient inspiration. The applied decorations merely disrupt the otherwise pleasing shapes of the slender, tapering frames. Nottingham lace is also being used for spectacles. The lace is inserted in sheets of coloured transparent plastic and is supplied to the frame manufacturer in this form. Black Valenciennes lace and many types of dress material have similarly been used.

In future it is likely that there will be a tendency towards rather simpler frames, retaining, however, originality of shape and design and using combinations of materials to give a distinctive effect. The reversion to simpler styles is quite marked on the Continent and will probably spread to this country. Few of us will mourn the passing of the more outrageous styles, provided it does not mean a return to the dull uniformity of a few years ago.

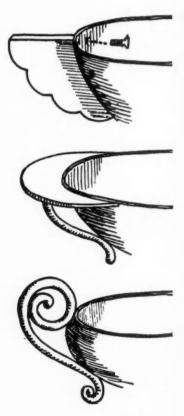


Model Na. 76 Electric Table Camp (Throwing the Shot)

THE IMPORTANCE OF CRAFT WORK in schools as an aid to the teaching of design appreciation is generally accepted today by the majority of education authorities (DESIGN January pages 24–27, and April pages 6 and 36). But in order to understand the meaning of design, and to acquire a discriminating intelligence, it is necessary for the pupil to be shown examples that represent a high standard. If the wrong types of design are given for the pupil to study, and by 'wrong' we mean designs which are unsuitable for the materials used and are out of key with the practical and spiritual needs of the day, then the lessons are liable to do more harm than good.

It was therefore with dismay that we examined a number of designs, to be executed in metals and plastics, contained in two text books providing "Practical courses of instruction for Colleges, Schools and Clubs".* These books, by H. W. Stoddard, a School Certificate examiner and a schools' inspector, were first published in 1951, yet many of the examples shown are typical of the very worst products of the early 'thirties, the heyday of cubist shapes and jazz ornament. The worthy aims of the courses are variously set out in the

LEFT: This table lamp was designed by a boy of 15 who is described as "an expert in throwing the shot". Though it would appear to be reasonable in the craft lesson to make use of a pupil's enthusiasm for subjects in other fields, it is necessary for this to be modified by practical considerations. The pupil's knowledge of balance and poise could have been more directly related to the purpose of the object and the materials used. This example, to be made in sheet metal, is also given as an exercise in plastics.



^{*} ART METALCRAFTS, DESIGN AND DECORATIVE PROCESSES. CONSTRUCTIONAL PLASTICS AND ALLIED CRAFTS. H. W. Stoddard. J. M. Dent and Sons Ltd. 125 each.

Misleading design in Schools

Foreword, Preface and Introduction to the first volume, which has the extraordinary title 'Art Metalcrafts', by men who are distinguished in their profession. Jonathon Lloyd, Chairman of the Educational Crafts Section of the World Federation of Education Associations, states "If craftwork in schools is properly taught . . . it should develop an appreciation of what is pleasing in design and sound in workmanship and thus lay the foundation of true culture". This is agreed. But can a "true culture" be founded on the examples given, some of which are illustrated here? Again he says ". . . metalwork design . . . develops naturally from the manner in which the work is carried out. Thus the unity of art and craft becomes an accomplished fact." But how can this statement be reconciled with the fact that the same designs are given for both metals and plastics, two materials which call for quite different treatments?

G. E. Gurr, Assistant Education Officer for Middlesex County Council, rightly announces that "Good design, the keynote to which is simplicity with beauty of line or form, is basic to good craft. . . ." But his claim that the books' value lies in "the fundamental idea of good design which underlines and integrates the whole work" is wide of the mark, for manifestly, good design has no place in these books.

R. Bell Jones, Headmaster of a boys' grammar school, complains that "... though we claim to give culture in the schools, products (pupils?) remain incapable of distinguishing between good and bad design and craftsmanship in everyday life". The books do nothing to redress this deplorable situation and indeed will tend rather to establish it more securely if accepted by education authorities for general use in schools.

There appears also to be some confusion in the

author's mind between the use of the words 'design' and 'pattern'. For in the plastic jewellery section a "new method is given whereby the principles of design are readily and easily grasped". Yet this new method, explained in the form of a chart, is described as "An approach to pattern..." At the same time he maintains "The aim is to discourage excessive pattern". If, as he seems to suggest, design is merely a decorative arrangement of shapes, then it becomes even more difficult to justify his next remark that "often a model that contains correct proportion, good balance, and simplicity of outline, requires the minimum of pattern". This confusing use of words can do little to enlighten the baffled pupil to whom these "principles of design" are likely to remain obscure.

Finally, to return to Mr Lloyd. "Young teachers", he writes, "seeking guidance as to what is practicable in school metalwork will find here ready to hand a course of work that has proved its worth by its stimulating effect on the pupils and the high technical standard achieved". These young teachers will be responsible for moulding the taste of the younger generation. Surely if the pupils are misled from the start, the prospect of encouraging a wider appreciation of design will remain bleak. It is pointless to comment further. There is obviously a need for a series of instructional text books on similar lines to Mr Stoddard's but which show a more serious and enlightened approach. There is no reason why they should not be equally "stimulating".

LEFT: Some suggestions for handles. These have been conceived as pure decoration with virtually no consideration for their function. To raise a cup or mug by one of these handles without spilling the contents would be difficult and would impose strain.

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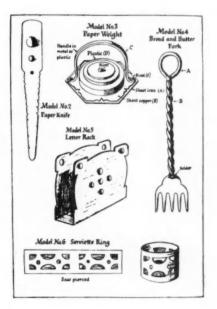
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RIGHT: A page of suggested designs from ART METALCRAFTS. The applied decoration is unimaginative, and though it may provide a useful exercise in the use of tools, it does not enhance the appearance of the objects. Pupils will infer from these illustrations that applied decoration is design.

LEFT: Design for a necklace. This example appears to be derived from the jazz ornament which was typical of some of the worst aspect of design in the 'thirties.



Swedish

radiograms

These illustrations show some recent examples of Swedish designs for radiogram cabinets.

The 'Kabinett', 1, an example of the bureau style first used by His Master's Voice in 1936, was designed by C. E. Lindström for Svenska Radioaktiebolaget. The loudspeakers (one 12 inches and one 4 inches) are housed behind the door on the left which is disguised with dummy drawer fronts. A switch is fitted to the door so that the radiogram is switched on when the door is opened. The dummy drawers are continued on the other door which covers the German-designed tape recorder. The sloping bureau top, containing the record player, has certain advantages over other arrangements as it gives greater access and visibility and, when open, provides a valuable working area while a programme of records is being prepared.

This crrangement, however, could have been incorporated into a design which makes no pretence of being something other than a radiogram. It does not justify the use of a traditional shape to concecl the purpose of the unit. The same applies to the 'Bankett', 2, also designed by Lindström, which is intended to have the appearance of a chest of drawers. Compared with the sloping lid arrangement, visibility and access to the record player are limited in this model.

A more honest approach is shown in the Pianett, 3 and 4, designed by O. Östberg for Svensk Hemslöjd. Here no attempt has been made to disguise the machine as a conventional piece of furniture. The upper section, containing the radio and loudspeaker, is set back and this makes the unit appear smaller than it actually is. The speaker grille is an unusual feature and the dial is of the edge lit type first used by Murphy Radio Ltd on their baffle models. The record player is contained in a drawer behind roller doors, and though this gives good access, the drawer has to be closed with great care to prevent the needle skidding, particularly if microgroove records are being used.











Honours

In the Coronation Honours List we congratulate The Right Hon David Eccles, MP, who was appointed KCVO; Mr Osbert Lancaster and Professor Nikolaus Pevsner who both received the CBE. Sir David Eccles, the Minister of Works, was responsible for setting the scene for the Coronation in Westminster Abbey and part of the decorations along the processional route. Mr Osbert Lancaster, who has recently been appointed a member of the CoID, is well known for his cartoons in the DAILY EXPRESS, and for his satirical essays on the history of architecture. Professor Pevsner, the Slade Professor of Fine Art in the University of Cambridge, is responsible for important research works in industrial design, published as PIONEERS OF THE MODERN MOVEMENT, 1936; and AN ENQUIRY INTO INDUSTRIAL ART IN ENGLAND, 1937.

Pressed glass tankards



These new tankards by Chance Bros Ltd, are produced by the automatic pressing process and the clear glass and simple shapes have been achieved with the minimum of mould marks. The makers announce that for the retail trade the plain tankard is available with transfer decorations depicting a hunting scene and a galleon. Are these additions really necessary?

Radio hearing aid

This small hearing aid is designed to enable the deaf to hear radio and television programmes without disturbing other listeners. It is connected directly to the radio or television set so that, unlike other hearing aids, it does not amplify background noises. It also incorporates an automatic volume control and is fitted with an insert-type earpiece. The case is of grey plastic and is only three inches long. Maker: Multitone Electric Co Ltd.



Royal Designers for Industry

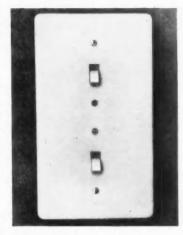
We congratulate Mr Ernest Race and Mr John Waterer on their appointment by the Council of the Royal Society of Arts to the Distinction of Royal Designer for Industry (RDI).

Competition winners

The judges of the recent Furniture Makers' Guild competition (announced DESIGN February page 34) have issued a report in which the names of the competition winners are given. Prizes totalling £500 were offered by THE CABINET MAKER and were awarded to the following: First prize, E. J. Arunell. Second prize for a joint entry, J. Y. Johnstone and N. F. Dries. Third prize divided equally between J. O. H. Catleugh, and a joint entry by R. C. Wade and S. I. Dysthe. All these winners except Mr Catleugh are students of the Royal College of Art.

Paris design congress

An international design congress, organised by the Institut D'Esthetique Industrielle, will be held in Paris from September 14–17. The congress will be divided into three main sections and the president of the congress is Georges Combet, who will give a paper on economics and design. Gordon Russell, Director, CoID, has agreed to be Vice-President. Paul Reilly, Chief Information Officer, CoID, has also been invited to speak. His subject will be 'Influencing Public Taste'.



Flush electric switches

This switch unit is from a new range of flush and semi-flush electric switch fittings in brown or white BAKELITE. The switches are available in one, two and four gang arrangements and the depth of the switch beneath the plate is only one half inch. Maker: Falk, Stadelmann & Co Ltd.



Piccadilly shoe shop

The illustration shows the department for men's shoes in the new Dolcis shop in Piccadilly, Alterations to the original structure, and the new interior, were designed by Ellis E. Somake, the architect to the company. The shop is planned on three levels, with the ground and second floors visible through plate-glass from a deep entrance recess. Storage and display fittings and much of the furniture have been specially designed. The general contractors were Courtney, Pope Ltd.

Traditions

'Traditions', an exhibition of cotton furnishing fabrics and sculpture with a selection of period and contemporary furniture is now on show at the Cotton Board Colour Design and Style Centre until July 4. The exhibition includes few fabrics in the contemporary style. The sculptures were selected from the third Arts Council exhibition of 'Sculpture in the Home'.

Packaging design competition

A packaging competition for the design of various types of boxes and cartons has been organised by the British Paper Box Federation and the British Carton Association in co-operation with the Institute of Packaging, the Society of Industrial Artists and the Council of Industrial Design. The competition is open to members of the two organising bodies, to customers, designers and



New uses of silk screen technique

These fabrics show new and exciting possibilities in the use of the silk screen process. The designers say that the unusual quality is a result of an endeavour to find a method of using the process as a medium in its own right rather than as a method of reproducing the qualities of drawings on paper. Left, 'Zephyr', black and white cotton. Centre, 'Penang', black and yellow on white rayon and cotton mixture. Right, 'Harlequin', dark green and yellow on white rayon and cotton mixture. Designers: Anne Loosely and John Drummond.

outside agencies submitting entries through a member, and to students attending art or technical schools either full or part-time.

The competition is divided into three main classes: packs that are already in production or on order (this section is subdivided into 19 classifications), new designs submitted by members and new designs submitted by students. Certificates will be summtted by students. Certificates will be awarded for first, second and highly commended in each section, making a total of 66, with the exception of the student class where prizes of \pounds 10, \pounds 5 and \pounds 2 103 od will be awarded. Any number of entries may be submitted and they will be judged from their advertising, retailing, design and consumer interests.

Entries must be submitted before September 19, 1953. Entry forms and further details may be obtained from the Secretary, The British Paper Box Federation, 27 Chancery Lane, London WC2.

Recognising the designer

This wire tying machine was illustrated in a This were tying machine was illustrated in a recent issue of the magazine DIRECTOR. The machine is produced by Seal-less Strapping Ltd, and has been redesigned by A. B. Kirkbridge from the firm's prototype. Describing Mr Kirkbridge's work as "unusual" the DIRECTOR implies that appearance design is something quite new to industry. Though this is certainly not the case in some industries where designers have been employed for many years, it is a clear indication that there is a years, it is a clear indication that there is a long way to go before the value of the designer is generally recognised.



The Museum of Leathercraft

The Museum of Leathercraft is an independent organisation founded in 1946 by the education committee of the National Leather Goods and Saddlery Manufactur-ers' Association. It exists to establish a centre of scholarship and historical research into all aspects of the preparation and use of leather; to form and display a fully comprehensive central collection; to expound the principles of good design.

The present home of the museum, the National Leathersellers' College, Tower Bridge Road, \$\mathbb{E}{\text{t}}\$ is a temporary one. A search is being made for a permanent place in which to house the collection. The in which to house the collection. The museum is at present run voluntarily by the keeper, C. H. Spiers, senior lecturer at the National Leathersellers' College, and the secretary, John W. Waterer, author of LEATHER IN LIFE, ART AND INDUSTRY and other works on leather. The present display of approximately 200 objects is intended to present a survey of the use of leather in western Europe from prehistoric times to the beginning of the twentieth century. Sir Cecil Weir, who opened the museum, stressed the importance of keeping it up to date and referred to the display of current

date and referred to the display of current designs in leather articles at the 'Leathercraft through the ages' exhibition during the

Festival of Britain.

An appeal is to be launched to finance the running of the museum, and will be directed primarily at people connected with the leather trade, but donations or subscriptions from members of the public are welcomed. A regular income of at least £3,000 a year is needed to make any progress possible. For the present the museum will be open to visitors when the college is in session from 2.30 pm to 5 pm, Monday to Friday, and at other times by arrangement.

Wallpaper advisory service

The Wall Paper Manufacturers Ltd have opened to the trade and the public a Wallpaper Style and Exhibition Centre at Kings House, King Street West, Manchester 3. The Centre has been established to show the decorative possibilities of wallpaper in relation to contemporary fabrics and furniture. A frequently changing display will be on view from 9.30-5 on weekdays, 9.30-12 on Saturdays.

Furniture design competition

A first prize of £20, two second prizes of £10 each and three third prizes of £5 each will be awarded in a furniture design competition organised by the Furniture Makers' Guild. The competition is open to students and apprentices under the age of 23 and entries must be original work suitable for commercial production. The closing date for the submission of completed work is July 31, 1953, and the judges will be Robin Day, J. C. Pritchard, Ernest Race and S. A. Sylvester. Entry forms and further details from The Clerk, Furniture Makers' Guild, The Rectory, 29 Martin Lane EC4.

Accurate cut-out letters



These cut-out plastic or hardboard letters are racialole in most display type faces. They are cut by hand with great accuracy and are made to order by Applied Lettering, 9 Fleet Road, London NW3 in sizes from three quarters of an inch to three inches deep. They may be sprayed to match any colour and are also available in coloured PERSPEX.

Paper

PASTORAL ON PAPER is the title of a well printed and lavishly illustrated publication by The Medway Corrugated Paper Co Ltd. The text, written by H. E. Bates, describes the Kentish setting of the Reed paper mills and discusses their products.

Decorative laminations



Fruit bowl based on an angel fish. It is made of laminated strips of obeche and sapela turned to shape and cut across the laminations. Wax finish. (See also DESIGN November 1952 pages 7–11). Designer and maker: D. Bron.

Co-operative summer schools

'Design in our Homes' is the title of three 'Design in our Homes' is the title of three summer schools organised by the Co-operative Union Ltd, Education Department, in conjunction with the CoID. They will be held at Collington Rise, Beshill, from July 25 to August 1, at Normal College, Bangor, from August 8 to August 15, and at Dalston Hall, near Carlisle, from August 22 to August 29, Applications should be made to the Further Education Officer, Co-operative Union Ltd., Stanford Hall, Loughborough, Leicestershire. borough, Leicestershire.

Plastic coinage case

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I transparent plastic case for the new coinage designed by Allan Trembath and made by Resinoid and Mica Products Ltd. The effigy of the Queen was designed by Mrs M. Gillick. The everse of the coins were designed as follows: threepenny piece, W. M. Gardner; the crown, half-rown, florin and sixpence, E. G. Fuller and modelled by Cecil Thomas; Scottish shilling and English shilling, W. M. Gardner.



Two chairs in slatted wood

These two chairs are similar in construction and are suitable for both indoor and outdoor use. The chair, left, is collapsible and the seat and back are made up of slats which are identical in shape. Though this simplifies production, the proportion is less pleasing than the chair, right, where the back and seat slats are different in size and shape. The iron framework in this chair is painted black. Designers: left, Gordon Symondson. Right, A. J. Milne. Makers: left. Walker Symondson Ltd. Right, Heal & Son Ltd.





Upholstered folding chair

Folding chair in walnut, upholstered with Latex Foam supported on canvas and covered with a woollen fabric. The frame pivots on steel bolts and the arm rest is hinged to the front leg. The back legs are strengthened by additional pieces which support the side members of the chair-back. It is also available with tension spring upholstery or with canvas alone. Designer: R. L. Broadbent. Maker: Holton Builders Ltd.







Joining forces

SIR: At the furniture exhibition at Earls Court earlier this year there was a noticeable lack of contemporary furniture on the majority of stands. Yet it is clear from the results of the DIA exhibition at Charing Cross and from the furniture exhibition itself, where some of the contemporary stands were receiving a considerable amount of attention, that public interest in contemporary design is growing. This would indicate that a more general acceptance of contemporary design is dependant, to a large extent, on the number and frequency of the occasions on which the public is able to see it.

There are a number of small designermanufacturers, like myself, who produce such a small range that it would not be practical to show it in an exhibition, but whose combined displays might be quite impressive.

Impressive.

I wonder, therefore, if some club could not be formed, possibly with the help of the CoID, so that these small manufacturers could meet with a view to taking a stand, or stands, at future exhibitions and sharing expenses and displays. I for one would welcome this opportunity to meet other small designer-manufacturers interested in this project.

DENNIS BEYTAGH 31c Parsons Green London, sw6

Design data

sir: I am making a survey of the information available to British designers on the body measurements (not just the heights) of the people of Great Britain, including the numbers of people in each group of sizes, and on comfortable postures for standing and sitting. I should be glad to know from your readers what data they are at present using when they design, make or buy such things as clothing, domestic tables and chairs, public seating, and factory equipment. Do they think they know the answers or would they like more information?

they like more information?

The recent exhibition of newly-designed outdoor seats (DESIGN June pages 30-32) underlines the need. These seats were designed for the same market: the general public in the park or at the bus stop. Yet the seat heights of the 43 benches varied from 14 to 18 inches, the seat depth from back to front from 12½ to 19 inches and the height of the backs from the seat up from 14 to 21 inches. In addition there were variations in the tilt of the seats and the tilt of the backs. The differences in measurements are so large (representing a difference of about 8 inches calculated over the lower limbs alone) that designers must be using different data.

data.

The writer also found that there were only three seats which were thoroughly comfortable for three very different people: a woman of 5 feet 1 inch (about 3 inches shorter than the average woman), a woman 5 feet 8 inches (about 4 inches taller than the average woman), and a man of 6 feet 4 inches, about 9 inches taller than the average man. These three seats had a seat height of 15–15¼ inches and a back height of 19–21 inches, with the back filled in right

down to the seat. The low seat suited the short and the long back the tall. The seat short and the long back the tail. The seat depths were 14\}-15\\$ inches with a strip 2-3 inches deep added at the front on a lower level to help support the tall without digging into the thighs of the short. The tilt of the seats and of the backs was admirable and the slats were placed close together and slightly bevelled.

Was every designer guessing about every-thing? Had some information about some measurements and postures and none about others? If there is information, where is it

to be found?

BRIGID O'DONOVAN 27 Campden Hill Court w8

Fairground coachwork

SIR: Design on the road, when it concerns the motor coach, is often a very mixed bag of tricks. A high degree of technical skill is frequently marred by a 'fairground' treatment in appearance. But unlike the fairground there is no long tradition of popular art to justify its existence in its present form. In fact it could be said that tradition is all against the cheap tawdiness of much coach design, for the horse-drawn 'flyers' which used to link our towns before the

which used to fink our towns before the coming of the railways were almost aristo-cratic by comparison. Fitness for purpose, in this case road travel, should not need curiously formed strips or mouldings, or artificially curved construction. It is astonishing, too, the way some builders will contort their vehicles into shapes which in themselves would appear to present structural problems.

Internally the ill-chosen upholstery pat-terns and odd padded triangles are equally unpleasant, and one is led to suppose that stained glass windows at the rear are a

tribute to the organ grill fronts which leer at us from some coaches. Surely the Queen's Highway deserves something better than the vulgarity that so often flashes by, vulgarity that bears the name of some old established operator who I am sure is grandly confident that his vehicles are the last word.

> ALAN WHITEHEAD 16 Ditton Lawn Portsmouth Road Thames Ditton Surrey

DIA Exhibition

SIR: The letter you print from R. D. Best SIR: The letter you print from K. D. Best (DESIGN June page 35) appears to me to be a matter which would more properly have been addressed to the National Council of the DIA, but I feel that, as it has been printed, I must correct one matter of fact. We were very careful to explain that the best selling designs in the left-hand room were labelled 'best selling' on the advice of the National Association of Retail Furnishers, and surely they ought to know!

> HAROLD F. HUTCHISON Chairman Design and Industries Association 3 Suffolk Street Haymarket swi

Designers in this issue

W. E. Abraham (20). A. H. Adams (22). B. Adams (22). Frank Austin, FSIA (20). Norman J. Bailey (20). J. M. Barnicot, MSIA (22). Dennis Beytagh, MSIA (37). John Betjeman (6). Paul Boissevain, Dip Arch, MSIA (22). D. Bron (36). R. L. Broadbent (37). W. Bruce Brown, MSIA (22). Peter Brunn, MSIA (21). Letizia Cerio (19).

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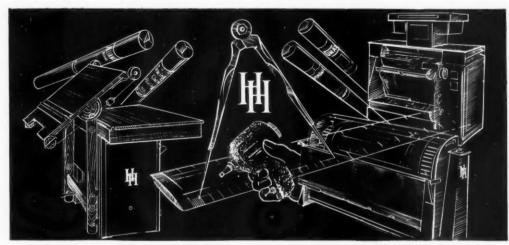




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